

Amesha Spenta for Two Pianos and Orchestra

by

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Dedicated to Evan Chambers

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Abstract

Amesha Spenta is a 9-minute musical composition for two pianos and orchestra (2fls., 2cls., 2obs., 2bsns., 2hns., 2tpts., tbn. b. tbn. , timp., perc., and strings). It incorporates the Zoroastrian story of creation as its narrative framework and is the account of a struggle between the Zoroastrian supreme deity, Ahura Mazda, and its adversary, Angra Mainyu (the destructive spirit). Angra Mainyu, later referred to as Ahriman, is the oldest known portrayal of the devil in a sacred text. The Amesha Spenta (divine sparks) are six divinities, each possessing a different divine character, created by Ahura Mazda with the intention of protecting the world, and defeating the evil Angra Mainyu. There is a close correlation between the dualism of good and evil as portrayed in Zoroastrianism, and the concerto form utilized in the composition: in both, we see a struggle for dominance between the various forces present.

This piece is on one hand an attempt to cultivate better understanding of the Zoroastrian culture particularly in the United States, Canada, and Iran, and on the other, demonstrates the interconnectivity of musical traditions as far East as India, and as far West as Greece. My research shows a clear relationship between Zoroastrian chant, which dates back to 1500 BCE, and its successors, Western plainchant, and the Quranic recitation. While the work doesn't contain any direct references to Zoroastrian chant, it incorporates Persian folk melodies, and shares commonalities with descendants of the above styles.

Amesha Spenta is written in an attempt to address important current global concerns, including the persecution and unjust treatment of ethnic and religious minorities in countries such as Iran, while bringing these issues to the attention of a morally divided North American society. It aims to find cultural and artistic commonalities between various ethnic groups, to unite the followers of these religions through the language of music, and to celebrate them for their diversity.

Programme Notes

Amesha Spenta incorporates the Zoroastrian story of creation and the account of a struggle between Ahura Mazda (the supreme deity) and its adversary, Angra Mainyu (the destructive spirit) as its narrative framework. Angra Mainyu, later referred to as Ahriman, is the oldest known portrayal of the devil in a sacred text. The Amesha Spenta (divine sparks) are six divinities, each possessing a different divine character, created with the purpose of protecting the world, and defeating the evil Angra Mainyu. The piece is on one hand an attempt to cultivate better understanding of the Zoroastrian culture particularly in the United States, Canada, and Iran, and on the other, celebrates the interconnectivity of musical traditions as far East as India, and as far West as Greece.

Instrumentation

2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

2 Horns in F
2 Trumpets in C
1 Trombone
1 Bass Trombone

Timpani
1 Percussion (Snare Drum, Whip, Bass Drum, Sus Cymbal, Tenor Drum)

2 Pianos

1st Violins
2nd Violins
Violas
Violoncellos
Double Basses

Transposed Score

Amesha Spenta

Two Pianos and Orchestra

1

♩ = 90

Iman Habibi

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Trombone

Bass Trombone

Timpani

Percussion 1

Piano 1

Piano 2

Violin I

Violin II

Viola

Violoncello

Double Bass

Snare Drum

Triangle

Pedal ad lib unless otherwise indicated

sul E

sul E

Con sord. sul tasto

pizz

f

mf

p

pp

mp

sim.

1

2

3

4

Fl. 1 *p* *pp* *mf* *p* *mf* *p*

Fl. 2 *pp* *mf* *p* *mf* *p*

Ob. 1 *mf* *p* *pp*

Ob. 2 *mf* *p* *pp*

B♭ Cl. 1 *p* *mf* *mp* *p* *p*

B♭ Cl. 2 *p* *mf* *mp* *p*

Bsn. 1 *mf* *pp* *p*

Bsn. 2 *mf* *pp* *mf* *pp*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1 Tenor Drum *mf*

Pno. 1

Pno. 2 *f* *p* *f* *p*

Vln. I

Vln. II *mf* *p*

Vla. *mf* *p* *pp* *f*

Vc. *mf* *p* *f* *f* *arco*

D.B. *mf* *f* *f* *f* *arco*

3

12

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

Hn. 1 *p*

Hn. 2 *p*

C Tpt. 1 *f* *p*

C Tpt. 2 *f* *p*

Tbn. *f* *p*

B. Trombone *f* *p*

Timp. *f*

Perc. 1 *f* *mf* *p*

Perc. 2 *f* *mf* *p*

Pno. 1 *fp*

Pno. 2 *ff*

Vln. I *ff* *p* *pp*

Vln. II *ff* *p* *pp*

Vla. *fp* *pp*

Vc. *f* *p*

D.B. *f* *p*

sempre legato

sul tasto

ord

5

18

21

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

22

23

24

27

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

sim.

poco a poco cresc.

31

32

33

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

36

37

38

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn.
B. Trombone
Timp.
Perc. 1
Pno. 1
Pno. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

39 40

a tempo

rit.

45

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

mf

mp

f

50

51

52

[illegible]

$\text{♩} = 90$

FL 1
FL 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn.
B. Trombone
Timp.
Perc. 1
Pno. 1
Pno. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

f *p* *n* *f* *p* *f* *p* *f* *p* *f*

Repeat in random order
lightly and as fast as possible

do not coord
approximate duration (• •)

63 64 65 66 67

Musical score for Amesha Spenta, measures 68-71. The score is written for a large orchestra and piano. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn., B. Trombone, Timp., Perc. 1, Pno. 1, Pno. 2, Vln. I, Vln. II, Vla., Vc., and D.B. The score is in 4/4 time. Measures 68 and 69 show the piano playing a complex, rhythmic pattern in the right hand, with the left hand providing harmonic support. Measures 70 and 71 show the piano playing a similar pattern, but with a different rhythmic feel. The strings (Vln. I, Vln. II, Vla., Vc., D.B.) are playing a sustained, harmonic line in measure 68, which changes in measure 69 and 70. The woodwinds and brass are mostly silent in these measures.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

74

This page of the musical score contains the following parts and markings:

- Woodwinds:** Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn., B. Trombone.
- Percussion:** Timp., Perc. 1 (Bass drum), Pno. 1, Pno. 2.
- Strings:** Vln. I, Vln. II, Vla., Vc., D.B.
- Dynamic Markings:** *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *ff* (fortissimo).
- Other Markings:** *mp* (mezzo-piano) for the bass drum, *ff* (fortissimo) for the piano.

23

81

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

This page of a musical score is for a symphony, featuring a variety of instruments. The staves are arranged in a standard orchestral layout. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hrn. 1, Hrn. 2, C Tpt. 1, C Tpt. 2, Tbn., B. Trombone, Timp., Perc. 1, Pno. 1, Pno. 2, Vln. I, Vln. II, Vla., Vc., and D.B. The score is written in 2/4 time. It includes various musical notations such as notes, rests, and slurs. Dynamics like *mf* (mezzo-forte), *f* (forte), *fp* (forzando), and *p* (piano) are used throughout. Articulation marks like accents and staccato are also present. The page shows measures 1 through 4, with a key signature change to D major at the end of measure 4.

$\text{♩} = 90$

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

sta.

sim.

p

$\text{♩} = 72$

Musical score for Amesha Spenta, measures 96-99. The score is written for a large orchestra and includes the following instruments and parts:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn., B. Trombone, Timp., Perc. 1, Pno. 1, Pno. 2, Vln. I, Vln. II, Vla., Vc., D.B.

The score is divided into four measures, numbered 96, 97, 98, and 99. The tempo is marked $\text{♩} = 72$. The key signature is one sharp (F#). The time signature is 4/4. The score includes dynamic markings (*p* for piano, *f* for forte) and articulation markings (accents, slurs). The Perc. 1 part includes a Sustained Cymbal (Sus Cymbal) and a L.V. (Loud V) marking. The Pno. 2 part includes a *p* marking. The Vln. I, Vln. II, Vla., Vc., and D.B. parts include *p* and *f* markings. The Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn., and B. Trombone parts include *p* and *f* markings. The Timp. part includes a *p* marking. The Perc. 1 part includes a *p* marking. The Pno. 1 part includes a *p* marking. The Vln. I, Vln. II, Vla., Vc., and D.B. parts include *p* and *f* markings. The Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn., and B. Trombone parts include *p* and *f* markings. The Timp. part includes a *p* marking. The Perc. 1 part includes a *p* marking. The Pno. 1 part includes a *p* marking. The Vln. I, Vln. II, Vla., Vc., and D.B. parts include *p* and *f* markings.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

100

101

102

103

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

p

sf

Sus Cymbal

104

105

106

107

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

pp

mf

fp

108

109

110

111

112

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

113

114

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

p

p

8^{va}

116

117

118

119

Fl. 1
Fl. 2
Ob. 1
Ob. 2
B♭ Cl. 1
B♭ Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
Tbn.
B. Trombone
Timp.
Perc. 1
Pno. 1
Pno. 2
Vln. I
Vln. II
Vla.
Vc.
D.B.

♩ = 90

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

139

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

do not exceed
approximate duration

do not exceed
approximate duration

Musical score for Amesha Spenta, measures 144-147. The score includes staves for Flutes (Fl. 1, Fl. 2), Oboes (Ob. 1, Ob. 2), B♭ Clarinets (B♭ Cl. 1, B♭ Cl. 2), Bassoons (Bsn. 1, Bsn. 2), Horns (Hn. 1, Hn. 2), Trumpets (C Tpt. 1, C Tpt. 2), Trombone (Tbn.), B. Trombone, Timpani (Timp.), Percussion (Perc. 1), Piano 1 (Pno. 1), Piano 2 (Pno. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.).

Measures 144 and 145 show the Piano 1 and Piano 2 parts with complex rhythmic patterns. Measure 146 features a piano (*p*) dynamic marking. Measure 147 shows the Violin I and Violin II parts with a piano (*p*) dynamic marking. The Viola and Violoncello parts have a note with a duration of approximately 4 measures, marked "do not coord".

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

148

149

150

151

Senza sord.

f

Senza sord.

f

f

f

f

Musical score for Amesha Spenta, measures 152-154. The score is arranged in a standard orchestral format with multiple staves for woodwinds, brass, percussion, piano, strings, and vocalists.

Measures 152-154:

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn., B. Trombone, Timp., Perc. 1:** All woodwind and percussion parts are marked with a whole rest (z) in measures 152 and 153, indicating they are silent during these measures.
- Pno. 1:** Features a melodic line in the right hand and a supporting bass line in the left hand. A crescendo hairpin is present, leading to a fortissimo (ff) dynamic in measure 154.
- Pno. 2:** Features a complex, fast-moving melodic line in the right hand and a supporting bass line in the left hand. A fortissimo (ff) dynamic is marked in measure 154.
- Vln. I, Vln. II, Vla., Vc., D.B.:** All string parts are marked with a whole rest (z) in measures 152 and 153, indicating they are silent during these measures.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

p

p

p

subito p

Musical score for Amesha Spenta, measures 158-160. The score is arranged in a system with multiple staves. The instruments and parts are listed on the left:

- Fl. 1
- Fl. 2
- Ob. 1
- Ob. 2
- B♭ Cl. 1
- B♭ Cl. 2
- Bsn. 1
- Bsn. 2
- Hr. 1
- Hr. 2
- C Tpt. 1
- C Tpt. 2
- Tbn.
- B. Trombone
- Timp.
- Perc. 1
- Pno. 1
- Pno. 2
- Vln. I
- Vln. II
- Vla.
- Vc.
- D.B.

The score is divided into three measures, corresponding to the page numbers 158, 159, and 160. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure 158 (Page 158):

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hr. 1, Hr. 2, C Tpt. 1, C Tpt. 2, Tbn., B. Trombone, Timp., Perc. 1: All instruments have whole rests.
- Pno. 1: Right hand plays a continuous sixteenth-note arpeggiated figure. Left hand has a whole rest.
- Pno. 2: Treble clef has a whole rest. Bass clef has a whole note chord (F4, C5) marked *legato*.
- Vln. I, Vln. II, Vla., Vc., D.B.: All instruments have whole rests.

Measure 159 (Page 159):

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hr. 1, Hr. 2, C Tpt. 1, C Tpt. 2, Tbn., B. Trombone, Timp., Perc. 1: All instruments have whole rests.
- Pno. 1: Right hand continues the arpeggiated figure. Left hand has a whole rest.
- Pno. 2: Treble clef has a whole rest. Bass clef has a whole note chord (F4, C5) marked *legato*.
- Vln. I, Vln. II, Vla., Vc., D.B.: All instruments have whole rests.

Measure 160 (Page 160):

- Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hr. 1, Hr. 2, C Tpt. 1, C Tpt. 2, Tbn., B. Trombone, Timp., Perc. 1: All instruments have whole rests.
- Pno. 1: Right hand continues the arpeggiated figure. Left hand has a whole rest.
- Pno. 2: Treble clef has a whole rest. Bass clef has a whole note chord (F4, C5) marked *legato*.
- Vln. I, Vln. II, Vla., Vc., D.B.: All instruments have whole rests.

Musical score for Amesha Spenta, measures 161-163. The score is written for a large orchestra and piano. The instruments listed on the left are: Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Bsn. 1, Bsn. 2, Hn. 1, Hn. 2, C Tpt. 1, C Tpt. 2, Tbn., B. Trombone, Timp., Perc. 1, Pno. 1, Pno. 2, Vln. I, Vln. II, Vla., Vc., and D.B. The score is divided into three measures, each with a different time signature: 3/4, 3/4, and 4/4. The piano part (Pno. 1 and Pno. 2) features complex rhythmic patterns and dynamics, including a *p* (piano) marking in measure 163. The woodwind and brass parts are mostly silent, indicated by rests. The string parts (Vln. I, Vln. II, Vla., Vc., D.B.) are also mostly silent, indicated by rests.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

164

165

166

167

168

169

170

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hr. 1

Hr. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

173

174

175

176

177

178

179

180

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn.

B. Trombone

Timp.

Perc. 1

Pno. 1

Pno. 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

181

182

183

184

185

